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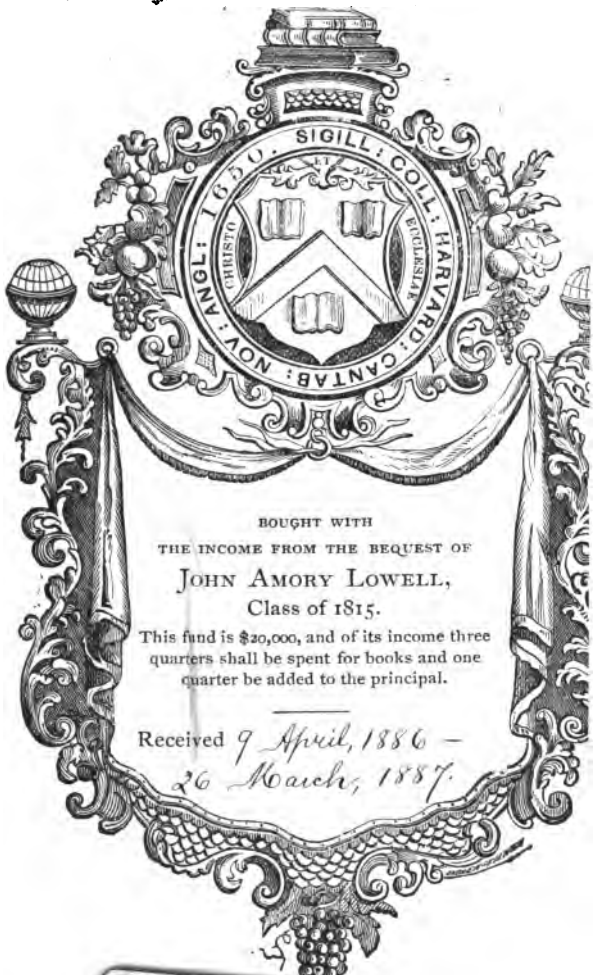

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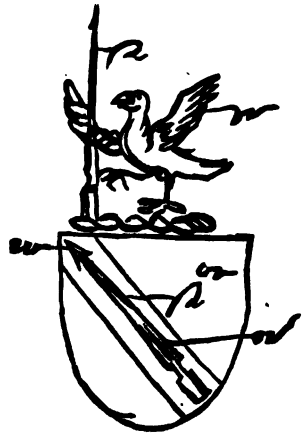

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BEING A TOPICAL INDEX OF PRINTED MATTER (OTHER THAN LITERARY OR ÆSTHETIC COMMENTARY OR CRITICISM) RELATING TO WILLIAM SHAKESPEARE, OR THE SHAKESPEAREAN

PLAYS AND POEMS.

Printed in the English Language to the Year 1887.

Compiled for the use of the Shakespeare Society of New York under the direction of

APPLETON MORGAN.

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PREFACE.

ANNOUNCEMENT.

THE SHAKESPEARE SOCIETY OF NEW YORK begs to announce as in preparation an ADDENDA to the present work of German and Foreign Titles, classified to Mr. Morgan's Topics, thus bringing the entire body of English and Foreign Titles down to January, 1887. Hereafter Messrs. Morgan and Frey will prepare, and the Society issue annually (or semi-annually if the body of titles warrant) SUPPLEMENTAL PAGES OF TITLES in all languages, thus keeping its Indexes abreast of the world's publication of Shakespearean matter.

collections, such as the so-called "Birmingham Catalogue," are of great value. But while Mr. Allibone's work came so near exhaustiveness, no effort seems to be anywhere made to carry it onward from that date. It is hoped, therefore, that the present attempt will not be considered redundant. It is offered with great diffidence; I have been led to undertake it because continually feeling—in the course of my own special study—the

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PREFACE.

These pages are an attempt to group—by both exclusion and inclusion—the mass of publications on Shakespearean themes, under a Topical Index, for the benefit of specialists in Shakespearean study. Everybody familiar with the extent of that mass—even with a single branch or section thereof—knows how entirely futile such an attempt would be did it contemplate too much, or were it ambitious of being absolutely exhaustive. No such attempt has ever succeeded except approximately, and certainly no Index making such a claim anywhere exists to-day. Up to 1865 Mr. Allibone enumerated about three thousand titles in his admirable "Shakespeareana" (in his *Dictionary of Authors*) exclusive of editions which he entered without counting; and the numerous catalogues of private collections, such as the so-called "Birmingham Catalogue," are of great value. But while Mr. Allibone's work came so near exhaustiveness, no effort seems to be anywhere made to carry it onward from that date. It is hoped, therefore, that the present attempt will not be considered redundant. It is offered with great diffidence; I have been led to undertake it because continually feeling—in the course of my own special study—the

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lack of just such a guide; and, considering the very great difficulties encountered and the very great labor involved (especially to one whose moments of leisure are far between and few), I hope the motive, at least, of its preparation may be credited to me. In preparing it, I have subjected my arrangement to the following rules:

I. Where the precise field is covered by more than one paper or volume, to give only the one—or at most the two—latest. Preference is, of course, always given to regularly published volumes over privately printed books, or articles in periodicals. But this exclusion is never attempted unless there is no doubt as to the exact field being covered by the later volume. Where such a doubt exists, the benefit of it has been inclined to the side of fullness. It must be remembered that in Shakespeareana, just as in Law, in Medicine, or any of the Arts or Sciences, late works are constantly superceding their predecessors, and reducing whole shelves full of books into mere lumber, making bibliopoles over into mere antiquarians and relic hunters, so that any attempt to make a really useful bibliography must necessarily dispense with many familiar names. But it is believed that no detail has been entirely overlooked or left unreferred to its proper title.

II. When a bibliography of any single field of controversy exists (like Mr. Wyman's admirable Bibliography of the Bacon Shakespeare Controversy) I have included only the

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leading volumes mentioned in such bibliography, with those printed since its appearance.

III. In treating such episodes as the Ireland or the Perkins Folio controversies—which, although almost completely absorbing the periodical and pamphlet literature (to say nothing of the great volumes hurled at each other by the contestants) of their day, are now as dead as the First and Second Punic Wars, without, like them, having left any influence upon anything—I have not felt justified in even this quantum of reference. Whatever it may eventuate in, on the other hand, the Baco-Shakespearian authorship controversy is still to the fore, and therefore cannot be denied as large a space as it is entitled to as a most interesting and absorbing Shakespearean question. But the Ireland and Perkins Folio struggles are matters of history, the facts undisputed, the story told, and the foemen either dead or reconciled. A single, or at least a cross, reference to each appears to be all that is necessary, especially since Mr. Allibone's ample list of publications as to each is readily accessible.

The reader will notice that the Index is intended to be exclusive of general biographies of William Shakespeare, and that none are therefore mentioned—except with reference to some especial point or discussion. Two very recent great biographies now before the public so completely represent and satisfy the two possible extreme views of that illustrious life,

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that I do not see how any other can be needed. Mr. Furnivall's (prefixed to his Leopold *Shakespeare*) stands for the "ultra-poetical, super-esthetical" view, from a precisely New Shakespeare Society standpoint; while the veteran Mr. Halliwell-Phillips—whom all men hold in esteem—has, in his *Outlines*, presented exact scholars and learners with a volume traveling so carefully within range of the records and the provable facts, that it seems to me to be impossible for the enthusiasts of either school to ask for more.

It is unnecessary, in conclusion, to caution the student against omitting to consult those invaluable works, the Commentaries, simply because it has been convenient to omit them in this Index. Such is the absolutely limitless field before us, that no volume on Shakespeare, however specialist its title, can be safely assumed to be exclusive of any other specialty. Even the ponderous Gervinius turns aside in his most transcendental flight to stipulate for the proper number of *a*'s and *e*'s in Shakespeare's name. Fortunately, moreover, these Commentaries, as a rule, themselves possess competent Indexes, a feature, I regret to say, of which our Shakespearian writers are at present too largely neglectful. It was Lord Campbell, I think, who once declared himself in favor of refusing copyright to any work not indexed, and in view of the enormous increase of printed books, it would not be a bad thing to incorporate such a provision into the statute.

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For the rest, I have to ask all lovers of Shakespeare—the Book or the Man—to call my attention to errors, and aid me in supplying omissions in this work, and to believe me as grateful for every hint and note they may have the kindness to send me, as if I personally acknowledged the favor.

There never was a period when volumes, pamphlets, magazine and newspaper articles concerning every possible phase of Shakespearian study, interpretation and fancy poured from the press as they are pouring in this last quarter of the nineteenth century, almost three hundred years after William Shakespeare's modest, unchronicled, and forgotten funeral. While I may have included many learned works not actually helpful to the special student, I am fain to believe—barring the usual imperfection of all things human that no really helpful work has been omitted. But I should still be glad to be corrected, and have my shortcomings supplied.

APPLETON MORGAN.

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A.

Abstracts of Title. (See DOCUMENTS, STRATFORD-UPON-AVON.)

Shakespeare and the Enclosure of Common Fields at Welcombe—Being a Fragment of the Private Diary of Thomas Greene, Town Clerk of Stratford-upon-Avon, 1604–1617—Reproduced in Autotype with Letterpress Transcript. Edited, with Introduction and notes, C. M. Ingleby, Birmingham, 1885, Robert Berbeck. Folio.

The Abstract of Title to the House in Henley Street, Stratford-upon-Avon, in which Shakespeare was born, drawn up by the Vendor's Solicitors when the Premises were about to be Sold in 1847 (the first document recited being the poet's will of 1616). Edited J. O. Halliwell Phillips, London, 1865, 24to.

Shakespeare's Properties at Stratford. *The Leisure Hour* (London), No. 644.

Two indentures Respecting "The Cage," a House in High Street, Stratford-upon-Avon, inhabited by Thomas Quiney, Son-in-law to Shakespeare, 1616–1633.

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Now first printed from the original MS. Edited J. O. Halliwell-Phillips. London, 1865. 24mo.

Abstracts and Copies of Indentures respecting Estates in Henley Street. Stratford-upon-Avon, which illustrate the Topography and History of the Birthplace of Shakespeare. Edited J. O. Halliwell-Phillips. London, 1866. 4to.

Shakespeare's Tenures. Herrig's Archives (London). Vol. 31, part 3.

Accounts of Actors. See ACTORS, STRATFORD-ON-AVON.

Acolastus.

Acolastus, his Afterwritte. A Poem (1600) containing singular Phlagarisms from Shakespeare. S. Nicholson. Edited J. O. Halliwell-Phillips. London, 1866.

Actors. (See AUDIENCES, ENGLAND, CONTEMPORARIES, LONDON, THEATRES [also particular names in this Index].)

Misconceptions of Shakespeare on the Stage. *New England Magazine* (New Haven) IX, 435.

The Remonstrance of Nathan Field, one of Shakespeare's Company of Actors, addressed to a Preacher in Southwark (Mr. Sutton) who had been Arraigning against the Players at the Globe Theatre in 1616. Edited from original MS. J. O. Halliwell-Phillipps. London, 1865. 24mo.

Notices of Players Acting at Ludlow, selected from the Original Manuscripts belonging to the Corporation of that Town.

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J. O. Halliwell-Phillipps. London, 1865. 24mo.

Who was Marshal Storck? *Once a Week.* (London) X, 514.

The Lives of the Players, (including a Life of Charles Hart, grand nephew of Shakespeare, and Notices of Actors in Shakespearian Characters), John Gault. London, 1831. 2vols. 12mo.

Diary of Philip Henslow, from 1591 to 1609. From the Original at Dulwich College. Edited by J. P. Collier. 1845. 8vo. Old Shakespeare Society.

Shakespeare and his Contemporaries, together with the Plots of his Plays, Theaters, and Actors. William Tegg. London, 1879. 12mo.

The Original Actors of Shakespeare's Plays. *Temple Bar* (London) XLIII, 252.

Shakespeare and his Times, including Biography of the Poet, Criticism on his Genius and Writings, and a history of the Manners, Customs, Amusements, Superstitions, Poetry, and Elegant Literature of his Age. Nathan Drake. London, 1817, 1840. 2 vols., 8vo. Paris, 1838.

The Life of Shakespeare, Inquiries into the Origin of his Dramatic Plots and Characters, Essay on the Ancient Theaters and Theatrical Usages. Augustine Skottowe. London, 1824. 2vols., 8vo.

Answer to Mr. Pope's Preface to Shake-

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speare, being a Vindication of the Old Actors who were the Publishers and Performers of the Author's Plays. London, John Roberts, 1829. 8vo.

Shakespeare's Predecessors. J. A. Symonds. London. Trübner, 1884. 8vo.

The Alleyn Papers. Illustrative of the Early English Stage, with introduction. J. P. Collier. London, 1843. 8vo. Old Shakespeare Society.

Memoirs of Edward Alleyn, Founder of Dulwich College; with some New Particulars respecting Shakespeare. London. 1841. 8vo. Old Shakespeare Society.

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Thomas Heywood's Apology for Actors. From the Edition of 1612. J. P. Collier. London, 1841. 8vo. Old Shakespeare Society.

Northbrook's Treatise on Dicing, Dancing, Plays, etc., with Introduction. J. P. Collier. London, 1843. 8vo. Old Shakespeare Society.

Was Thomas Lodge an Actor? An Exposition touching the Social Status of the Playwright in the times of Queen Elizabeth. C. W. Ingleby. London, 1868. 4to.

"Who was 'Jack Wilson,' the Singer of Shakespeare's Stage?" An Attempt to

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Prove the Identity of this Person with John Wilson, Doctor of Music in the University of Oxford, A. D. 1644. E. F. Rimbault, LL.D. London, 1846. 8vo.

Gosson's School of Abuse. 1612. Edited by J. P. Collier. London, 1841. 8vo. Old Shakespeare Society.

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An Introduction to Shakespeare Study. London. Macmillans, 1874. 12 mo.

England as seen by Foreigners in the days of Elizabeth and James I. Comprising Translations of the Journals of the Two Dukes of Wittenberg in 1592 and 1610. Both Illustrative of Shakespeare. With Extracts from the Travels of Foreign Princes and Others. W. B. Rye. London, John Russell Smith, 1866. 4to.

Wills of the Actors and Authors of Elizabeth and James I's times—Edited by J. L. Chester, London. New Shakespeare Society.

Fac-Similes of the Plots of English Plays: Being the Original Directions for the Actors suspended near the Prompter's Station on the Walls of the Fortune Theatre. Edited J. O. Halliwell. London, 1860. Folio.

Shakespeariana Genealogica: Identification of the Dramatis Personæ in Shake-

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Bacon and Shakespeare: An Inquiry Touching Players, Play-Houses, Play-Writers in the Days of Elizabeth. W. H. Smith. London, John Russell Smith, 1857. 16mo.

Shakespeare in Germany. Albert Cohn. London and Berlin, 1874. Asher & Co. 4to.

Papers Respecting Disputes which Arose from Incidents at the Death-Bed of Richard Tarleton, the Actor, in the Year 1588. J. O. Halliwell Phillipps. London, 1868.

A New History of the English Stage. Percy Fitzgerald. London, 1882. 2 vols., 8vo.

An Attempt to Determine the Chronological Order of Shakespeare's Plays. Harness Essay 1877. H. P. Stokes. London, Macmillan & Co., 1878. 16mo.

Notes on Some of Shakespeare's Plays. Frances Anne Kemble. London, 1882. 8vo.

Some of Shakespeare's Female Characters. By One who has Personated Them. Lady Martin (Helen Faucit). Edinburgh, 1885, Wm. Blackwood & Sons. 8vo.

Shakespeare in the Middle Temple. Alfred Ainger. *English Illustrated* (London) *Magazine*, March 1884.

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Shakespeare's Tragedies on the Stage. John Foster Kirk. *Lippincott's* (Philadelphia) *Magazine*, May and June, 1884.

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A brief Dramatic Chronology of Actors etc., on the London Stage, From the Introduction of Theatrical Entertainments in England to the Present Time. New ed. B. Wewitzer. London, 1817. Miller.

The two Hamlets. Richard Grant White. *Atlantic* (Boston) *Monthly*, October, 1881.

The English Stage. *North British Review* (Edinburgh), April, 1883.

Some Famous Hamlets from Burbage to Fechter. Austin Brereton. London, David Bogue, 1848. 12mo.

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Shakespeare as an Adapter. E. Rose. *Macmillan's* (London) *Magazine*, XXXIX, 69.

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A Complete View of the Dress and Habits of the People of England, from the establishment of the Saxons in Britain to the present time, illustrated by engravings taken from the most authentic remains of antiquity, to which is prefixed an introduction containing a general description of the ancient habits in use among mankind, from the earliest period to the end of the seventh century. Joseph Strutt. New ed., with critical and explanatory notes. J. R. Planché. 2 vols. London, 1842.

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